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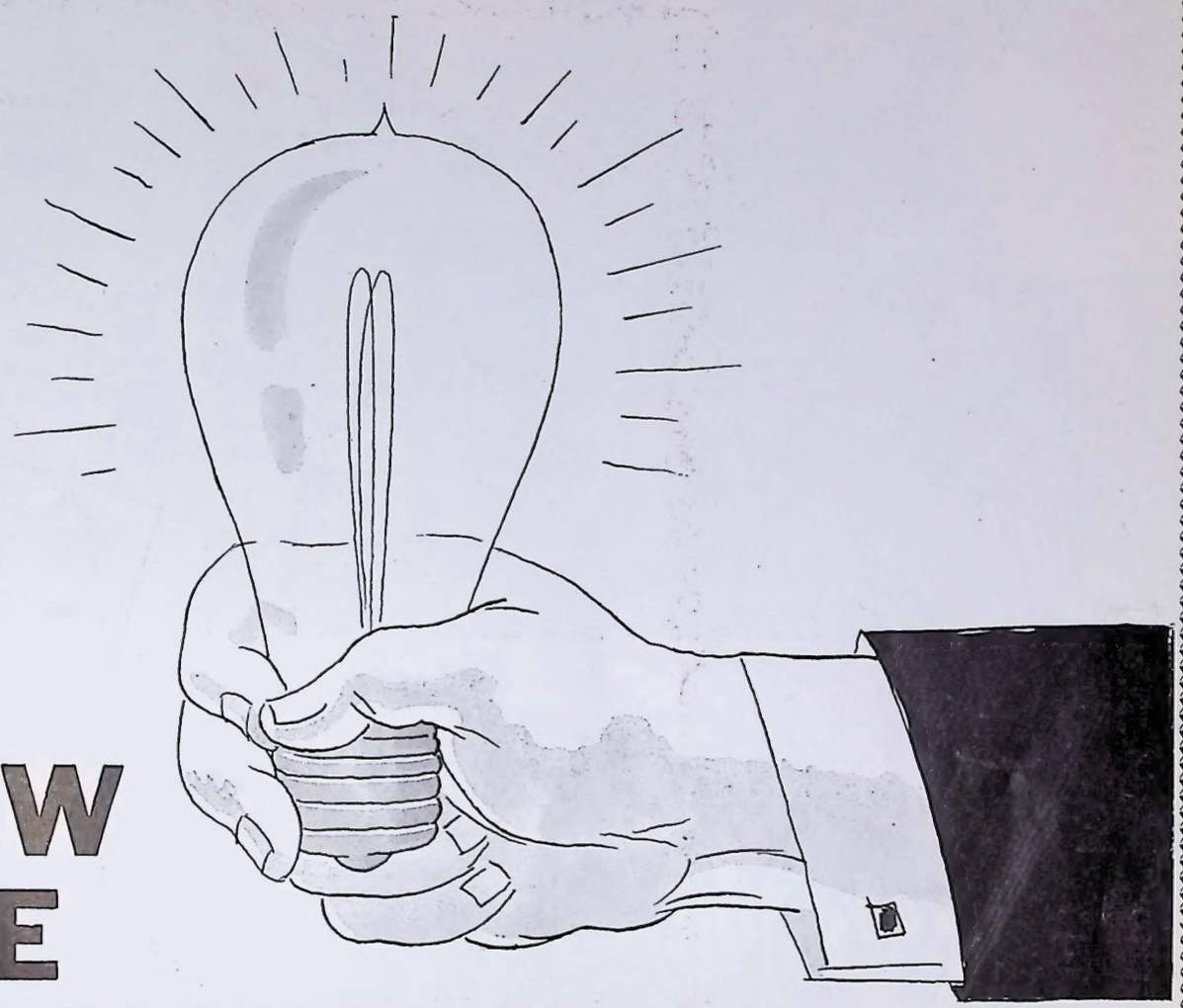
Vol. 22, No. 49 TORONTO 2, CANADA April 4th, 1931



A NEW USE FOR YOUR ELECTRIC LIGHT BULBS

(See Inside Cover)

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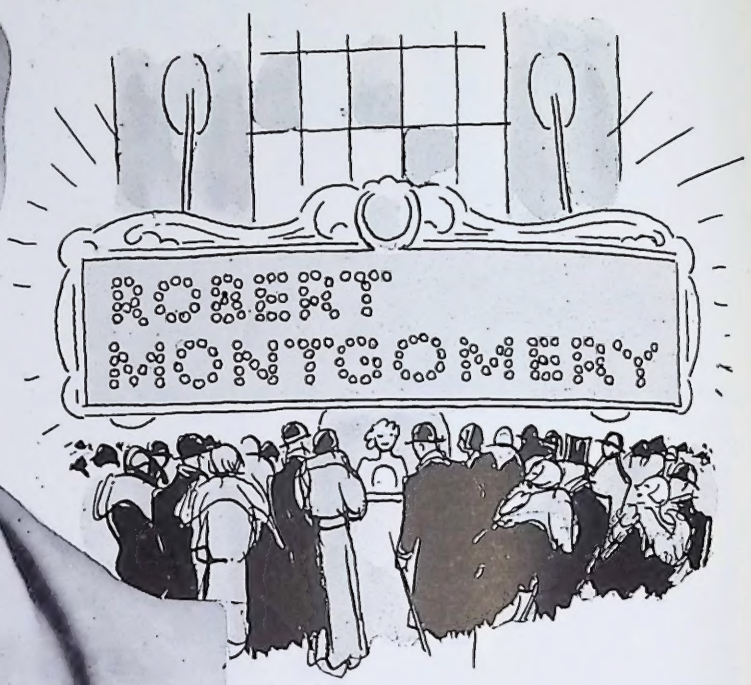
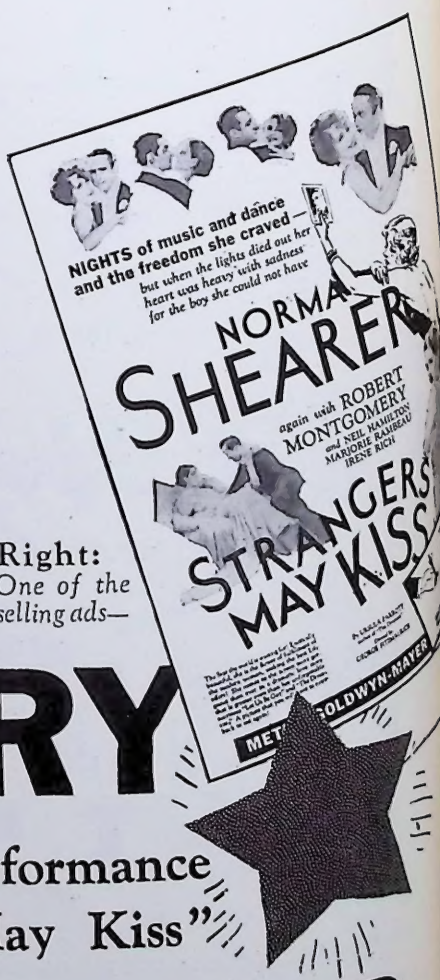
259 SPADINA AVENUE, TORONTO 2



Spell it out for

ROBERT MONTGOMERY



Right: *One of the selling ads—*

He has earned a merited **STARDOM** by his performance supporting Norma Shearer in "Strangers May Kiss"

METRO-GOLDWYN-MAYER

The Star Makers

Canadian Moving Picture DIGEST

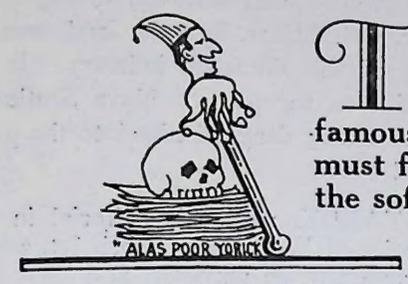
Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto

Vol. 22, No. 49 | TORONTO 2, CANADA | April 4th, 1931

Leo's "Trader Horn" Is King



THE LION is King of the Beasts and Leo, the lion, the King of Trademarks, which brings us to our subject, "Trader Horn," adapted from the world-famous book of the same name, and sponsored by Leo, who must feel like the darky felt, in New York, when she heard the soft tones of a Southerner giving her some direct orders regarding her work, "The Lawd be praised, my peopul at last."

"Leo," M-G-M's trademark, is "among his own people" in "Trader Horn," for the lion is the star of "Trader Horn," he plays the leading villain's role, although Trader Horn, Harry Carey and Edwina Booth, the white-girl savage, have the star human roles!

To those of you, who have seen "Chang," "Africa Speaks," "Rango," you have not seen one-half of the terrors, the animal interest, the African mysteries, superstition and glamorous allurement that has been packed into "Trader Horn!"

Entertainment is a peculiar institution. Women go to a theatre and have a "lovely time" crying all through the picture! More tears have been shed over Lady Isabel in "East Lynne," throughout her long theatrical career, than would fill all the sacred Egyptian vases, specially designed for "crying," and yet it is still top-notch box-office entertainment!

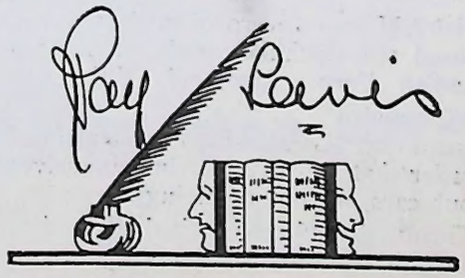
The same diagnosis holds good for "Trader Horn," the rites of the head-hunters of Africa, their tortures, the shrieks and screams of their victims; and the death-dealing cries of animals in attack, the agonizing cries of their prey, gave me the best pain in the solar plexus that I have ever had; and yet I can call "Trader Horn," with justification, great entertainment.

Remember the days of boxing, when "sluggers" like Dempsey and his ilk drew blood 'til the ring was like a town "painted red?" You remember that boxing bout fans voted this "great sport," real prize fighting?

"Trader Horn" is in this class of entertainment, and the white savage goddess, typifies the "female of the species, more deadly than the male."

Your audiences have been asking for thrills, action in pictures, scenery, interest, education, "Trader Horn" will give them enough thrills in one evening to satisfy them for a season!

"Some picture," as the kids would say, as for "kills," "there is one killing every minute;" and when "Trader Horn" finishes, it is like Hamlet, all are dead, Man and Beast, save Trader Horn, the white girl goddess, and the boy who brings her back to where white people are white; and the only hunting which is done, is when someone "shoots the bull," to adorn the front door of his domicile!



Ontario British Film Quota Passes Third Reading to Become Law by Order-in-Council

RAY PRESENTS

RAY LEWIS

ISAAK WALTON KILLAM, he who made himself a trustee, with Adolph Zukor and N. L. Nathanson, in connection with the Voting Trust Agreement of the Famous Players Canadian Corp., and, according to the evidence of the Managing Director of the company, went to New York and asked Mr. Zukor to exchange the Canadian shares for Paramount-Publix (because he feared competition), in direct violation of the Voting Trust Agreement, and the Greenshield and Co.'s prospectus, which specifically stated that the Voting Trust Agreement and the issue covering Voting Trust Certificates were to insure Canadian control, suddenly becomes patriotic, Canadian, and pulls this one as recorded in the press, when Liverpool gave him the "keys to the city":

"I. W. Killam, addressing the Board of Trade of Liverpool, N.S., at a banquet in his honor, paid tribute to the enterprise of citizens there who had made possible the erection of the Mersey Paper Mills, one of the most promising industries of the Maritime Provinces.

The president of Royal Securities was presented with a key, symbol of "freedom of the town of Liverpool," and told his audience that without the co-operation of those now in charge of the mill, the civic authorities, the Provincial Government and Provincial Power Commission the project would not have been possible.

Mr. Killam recalled that United States interests had sought to buy timber lands now included in the pulp reserves of the company; and that only owing to the faith of their owner, Col. Miller, had the lands been retained for the benefit of this domestic industry. It was this evidence of faith on the part of Nova Scotians of the district that had finally "dragged him into the project."

The speaker expressed his faith in the future of Mersey Mills, and, while making no definite prediction, expressed the hope that the time would come when it would be feasible to add other units to the plant's equipment. So far, the net result of the undertaking had been very fortunate, although construction had been more expensive than anticipated."

IF KILLAM uses Liverpool in the manner in which he used the Canadian angle of Famous Players Canadian Corp., Liverpool, N.S., may become Liverpool, U.S.

Let us read that "Canada First" statement of Killam's again, in order that we may convince ourselves that our eyes and our ears are not deceiving us.

"Mr. Killam recalled that United States interests had sought to buy timber lands now included in the pulp reserves of the company; and that only owing to the faith of their owner, Col. Miller, had the land been retained for the benefit of this domestic industry. It was this evidence of faith on the part of Nova Scotians of the district that had finally dragged him into the project."

Now I'll tell one!

INCIDENTALLY, read this editorial in the Mail and Empire of Wednesday, April 1st, asking Canadian women to be patriotic, and then, since this is Killam's paper, let we, who are Canadian women, ask Killam why he does not practice what he preaches, and why he sold out the women investors in a Canadian enterprise, the Famous Players, to the Paramount-Publix, and why he turned his back on a Canadian woman who was endeavoring to do just what the editorial in his paper advises? Perhaps Killam's patriotic appeal is one of his April 1st jokes!

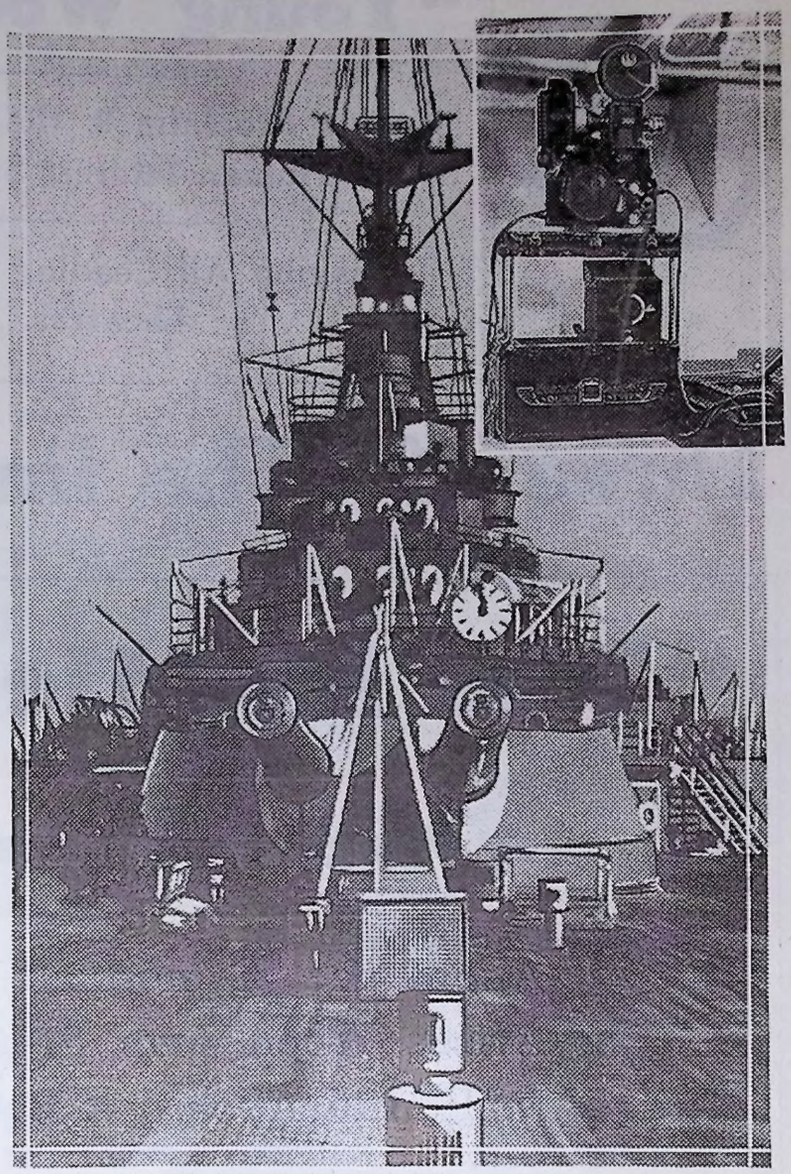
"Young women throughout the cotton-growing states of the American republic are volunteering to wear cotton dresses to increase the consumption of the chief crop grown south of the Mason and Dixon line. The cotton growers in the South face much the same problem as the wheat growers of the West. They raise more than the country can use, and the surplus depresses the market and clogs the movement of next year's crop.

The girls of the southern states first became famous through their sacrifices during the Civil War in helping to keep up the morale of their defenders against the northern armies. With this heritage of sectional pride behind them, says the Rochester Democrat-Chronicle, they are ready to wear cotton gowns, not only on ordinary occasions but at parties. At a time when silk is the approved material for virtually every article of wearing apparel, their action is set down as little short of heroic.

Is there not in this revelation a lesson for the girls and young women of Canada to-day? Why should not they and the older women as well take a vow to wear and use Canadian or British products only? At the present moment the Federal Government, the wool-growers and the wool manufacturers are represented as being willing not only to use all the Canadian wool that is now produced, but twice as much of that commodity as soon as it can be grown. The women of the country can certainly help this patriotic movement in which Premier Bennett and the Hon. Robert Weir, Minister of Agriculture, are taking the lead.

(Continued on page 7)

Miss Mildred Mariann Bennett, Sister of Prime Minister Canada, Betrothed to Major William D. Herridge, Canadian Ambassador to U.S.



British Navy

adopts

Sound Pictures

HERE again "the Voice of Action" was selected for important service.

RESEARCH PRODUCTS SALES DEPARTMENT

637 CRAIG STREET WEST

MONTREAL, P.Q.

Northern Electric

The VOICE of ACTION

SOUND SYSTEM

Western Electric in U. S. A.

BIP

"Young Woodley"

Critics Proclaim It the Best of All Human Interest Stories.

Playing All Leading First-Run Theatres.

BRITISH INTERNATIONAL PICTURES

Three of "The Imperial Eight"

"The Middle Watch"

A Naughty Nautical Romance

It's All About the Humorous, Yet Serious Situation That Arises When Two Pretty Girl Stowaways Are Found Aboard a British Battleship.

Produced by British International Pictures Ltd.
Distributed in Canada by Regal Films Ltd.

"Murder"

A Baffling Mystery That Grips and Enthralls.

Suspense Maintained Until the Final Unexpected Climax.

Ontario British Quota Bill Will Govern Film Exports and Imports

THE BILL governing a British Film Quota for Ontario, introduced by the Provincial Treasurer, the Hon. E. A. Dunlop, and sponsored in a weighty address by Mr. Thomas A. Bell, M.P.P. Conservative, representing Bellwoods, not only arranges for a British Film Quota, but is similar to the German Kontingent idea, for the Act, will call for a certain percentage of British Film representation in the United States.

The bill passed its third reading, and empowers the Government, by an Order-In-Council, to make the Act effective and to regulate the percentage of British Films under the Ontario Film Reciprocal Trade Act.

Meanwhile, the Government will make a thorough survey of the import and export of British Films into this country and in the United States. The Quota percentages will then be regulated, but it may be that there will be certain parleys before the Order-In-Council makes the observance of the Act compulsory, such action being dependent upon the distribution of British-made films in Canada, and the United States.

It is quite likely that we will have Canadian production of films as a result of this Government interest in motion pictures as a medium of world trade.

DURING the second reading of the bill, introduced in the Provincial House, Ontario, by the Hon. E. A. Dunlop, Provincial Treasurer, the Minister explained that the bill empowered the Government to establish a British film quota, such action being advised by many leading organizations, and by the Canadian Chamber of Commerce, meeting in London in 1930.

The Minister stated, "We hope that the powers granted under this Act will not have to be exercised. If a spirit of co-operation is evinced by the present distributors of motion pictures in Ontario, it will not be utilized."

D. J. Taylor, Progressive, representing Grey North, asked for particulars as to the percentage of British Quota Films which would be required for exhibition in Ontario, and Mr. Dunlop replied, "Probably the first quota will be five percent of all the pictures shown, no doubt following the system of the British Dominions, with an annual increase in the ratio of 7½%, 10% and 12½%.

MR. THOMAS A. BELL, M.P.P., Conservative, representing Bellwoods, in rising to speak on the bill, attacked the U. S. films, stating that these pictures were "debauching the minds of the young, saturating them with sensualism."

Mr. Bell said, "such legislation," referring to the proposed British Film Quota Bill, "is a very forward step. Less than one percent of the pictures shown in Canada last year were British. A quota law places Ontario in the position of being able to demand that the companies which imported foreign pictures would have to show pictures of British origin outside of Canada.

MR. BELL in his address suggested Canadian production and the export of Canadian-made films. "What has Canada to sell, 500 million bushels of Northern hard wheat, that will bring down the breakage of biscuits made in the Orient from 45% to 7%. An article in the Star Weekly of Saturday last tells us that China is a ready market for foreign goods of many kinds.

"We smoke cigarettes, so do the Chinese. We wear cuffs on our trousers, so do the Chinese, the girls bob their hair, so do the Chinese, the girls use face powder and lipstick, so do the Chinese.

"When the Orient gets back to standard, it will provide a huge consumption for our goods. Why not sell them through Canadian moving pictures?

"ONE Chinese general is reported to have put on a real battle, 100,000 feet of film. Cuts were made in these pictures, and advertisements for goods inserted. A street scene often shows a window sign with "Listerine," or some other commodity to be plainly seen. A lighted sign appears flashing on the side, yet all see it.

"The Federation of Chambers of Commerce brought the following to the attention of the recent Imperial Conference, as quoted in the Times, Nov. 4th, 1930.

"THE CINEMATOGRAPH is one of the most subtle and therefore the most effective methods of advertising the goods of the nation in which it was produced, and unlike any other form of advertising it was paid for, not by those whose goods were advertised, but by the audience before whom those advertisements were displayed. It followed that a flourishing export trade in Cinema Films was one of the greatest commercial assets a nation could possess.

"THE UNITED STATES with the start given her by the war had attained an undisputed monopoly of this important propagandist machine. In the cinema world the gospel of American superiority in every human activity was preached and the audiences familiarized with American products.

"Will H. Hays, President of the Motion Picture Producers and Distributors of America, which maintains an organization in Canada says that "the Motion Picture has not only sold America, to its own people, but to the world."

Perkins Toronto Branch

The Perkins Electric, Toronto Branch, reports sales of equipment to the following: Two Simplex machines to the Regal Theatre, Rouyn, Que. Two Simplex machines, two Morelite Reflector Lamps and Ilex Adjustable Lens to the Liberty Theatre, Amherstburg. Two Simplex machines, two Morelite Reflector Lamps, Walker Sound Screen and two Ilex Adjustable Lens to the Lyric Theatre, Simcoe, Ont.

Ray Presents

(Continued from Page 4)

There are also such things as Canadian shoes, Canadian silk, and Canadian rayon goods. The list could be extended to include everything worn on the person and used in the home. We appeal to Canadian women to be as patriotic as the girls in the southern states. And wherever Canadian goods are not available goods from Great Britain and other parts of the Empire should be preferred."

Buenos Aires Increased Its Film Tax Fifteen Times Higher Than Previously

AT LAST! VITAPHONE BRINGS AFRICA'S STRANGEST MYSTERIES TO YOUR SCREEN!

NOW AVAILABLE Through Your WARNER BROS. Exchange

ADVENTU IN AFRI

Nothing like it has ever been filmed before. Because no white man has ever dared penetrate so deep into the African wilderness. Close-ups of jungle animals at death grips! Savages on the war path! Strange customs of hidden tribes. Hair-raising scenes! Thrill-packed moments where life hangs in the balance!

12-2 A SERIES OF REEL SHORT

Each a complete story! With Talking!

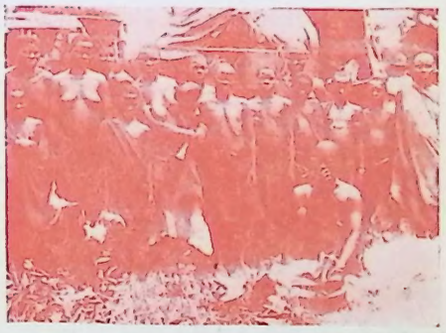
ONE OF THE REASONS WHY **VITAPHONE** LEADS THE FIELD OF SHO

REG. TRADE MARK

Two years in the making

Produced under the supervision of Wyant D. Hubbard, Fellow of the American Geographical Society. W. Earle Frank, cameraman.

Wild savages draw their poisoned spears.



One of the jungle tribes.

Winnipeg Has Lowest Type of Movies

(Special to The Digest from Winnipeg)

WINNIPEG has the lowest type of moving pictures of any place in the world, with the exception of Hollywood. This is the opinion voiced today by Col. G. A. Wells, warden of St. John's College, Winnipeg.

Even in the face of this charge the three members of the Manitoba Censor Board, G. A. D. Bevington, Mrs. J. L. Lennox and Mrs. V. Patriarche, refused to discuss the subject. To all queries regarding their work they made the same reply, "Sorry, I have nothing to say."

DURING the course of an interview, Col. Wells brought to light a situation existing here which prevents an appeal being lodged by the general public against any film already passed by the appeal board.

One film, "The Cock-Eyed World," which he described as "disgusting in the extreme," has been going the rounds of Winnipeg theatres for some months.

'I say with all due consideration for the meaning of the words that only a cock-eyed censor would permit it to be shown in a dog kennel," he said.

"I understand that the picture actually was turned down by the censor and later passed by the appeal board. It is not fit to be seen by anyone ,young or old," he said.

"There are others, three in particular which I have in mind which have been shown recently in Winnipeg.

"THEN there is the bathing scene in "All Quiet on the Western Front." The bathing scene should undoubtedly be cut out of this picture. Its inferences are obvious.

"In 'Africa Speaks,' the section which shows an African boy being torn to pieces by lions may be obviously a fake." But why permit such a foul and gruesome episode to remain in a film which has many points of high excellence. It is undoubtedly to appeal to the morbid passions just to give a thrill and increase box office receipts.

"Free Love," exactly what you would expect from its title, is another of the type of film which should never be allowed on a screen in Winnipeg or in any other city. It is quite unfit for any audience, young or old.

"WHEN I approached the government and asked that these four films be withdrawn by the censors and either banned from circulation or amended to remove features which must be objectionable to all reasonable men, I am met with the amazing information that they cannot be withdrawn under the act. The appeal is a right only of the movie exhibitors, not of the general public.

"It is surely time that this was changed and that the demands of all reasonable men be met where someone had most manifestly made a slip in judgment.

"WHILE Hon. D. L. McLeod, the controlling minister of picture showing in the Manitoba government, very courteously invited me to accept a position and I accepted, it was in ignorance of the fact that the appeal board was working under the legislative restriction of having no right of further control on films once passed.

"In my opinion there is no job in the government today which calls for better judgment, better education, greater broad-mindedness or clearer character than that of motion picture censorship. It calls for a very special training, and due freedom of expression must be accorded to all legitimate entertainment. I want it clearly understood that I have no quarrel with the present board of censors.

"ANOTHER thing which surprised me was the fact that all supplementary types of entertainment come under city police and not under the censor board. That may be all right but the vaudeville houses and their acts should be rigorously controlled by an efficient body of censors whether civic or provincial. I should imagine that a provincial statute covering both could easily be drafted.

"Both vaudeville and the moving picture industry have gone sex-mad and we in Winnipeg are getting the worse of their filth. Why should not vaudeville come under the same censorship as moving pictures?"

J. H. HUBER, local manager of the Fox Film Corporation, said that "The Cock-Eyed World" was first rejected for showing in Manitoba by the censor board. Appeal being made, it was passed by the appeal board.

The film had its first Winnipeg presentation at the Metropolitan Theatre on Nov. 29th, 1929.

It is understood this film came twice before an appeal board. It was first rejected by the censor board and this ruling was upheld by the appeal board. A second appeal, however, was granted and it was then passed.

Hon. D. L. McLeod explained that the only way this could happen would be by the film being withdrawn and revised after the first appeal. Then permission for another appeal could be granted.

PROF. W. G. SMITH, President of the Central Council of Social Agencies, who headed a committee which drafted the legislation now governing motion picture censorship in Manitoba, sees difficulties in the way of giving the public a right to appeal against alleged objectionable pictures.

"It costs $15 to hear an appeal. Who would pay the public's costs? Not the government. It could not be expected to pay for a protest against the work of its own employees. Not the exhibitor? That would not be justice.

"Again, if a picture was appealed by the public, the exhibitor would have to close house while the appeal was being heard. It might be banned from future exhibition, but the right of an exhibitor, once he had obtained the right to exhibit, would have to extend to the full week's period for which he signed the contract. For instance, "The Cock-Eyed World" might be appealed as "sexy," while a line of people extending as far down Donald Street and Portage Avenue waited to see it. Might it not be reasonable to suppose that a battle of appeals by the pros and the antis might develop. The situation was teeming with practical difficulties."

HON. D. L. McLEOD, municipal commissioner, declined to make any comment today when asked if the government is satisfied with the class of pictures exhibited in Manitoba theatres. Whatever improvement was possible was not within the scope of the censor board, which he regarded as one of the most efficient in Canada. Most of the films for exhibit came from the United States, and there was no attempt to bar British productions or those of other countries which were submitted in comparatively small numbers.

(Continued on Page 11)

The New Film on Broadway

By *Betty Ross*

"BY ROCKET TO THE MOON," a UFA silent film. Produced and directed by Fritz Lang, with the aid of Professor Herman Oberth; based on the novel, "Frau in Mond," by Thea von Harbou.

Jules Verne, in German, comes to life with this film, which reveals a rocket flight to the moon, the life dream of a bewhiskered professor. Although scientifically this experiment leaves much unexplained, as a breath-taking adventure into the mysteries of inter-stellar life, this is an amazing narrative. The Hungarian pioneer in space-rocket flight, Professor Herman Oberth collaborated on this production, which shows the rocket flying through space, like a falling star, attaining a speed of twelve kilometers per second. Inside, strapped down and writhing from the pressure, are the professor, two young scientists, the girl they both want, the flight's backer and a stowaway lad.

At a point where the gravity forces of the earth and the moon cancel each other, 220,000 miles from the start, the travellers weigh nothing and have to use arms and foot straps to keep from floating to the ceiling. There they enjoy scenes of the sun rising from behind the distant earth and watch the gray moon drawing near.

The romance becomes thrilling when the professor discovers gold in one of the eerie caverns and is lost in a crevasse. Crazed by the discovery, the agent puts a bullet through the oxygen tank. This means one of the two remaining men must stay behind. Lots are drawn. The girl chooses to stay behind with the man she loves to die on the sunless wastes. The German cast is excellent, the photography striking, and the sequences so thrilling, this picture makes a lasting impression.

* * * *

"MOTHER LOVE," with Henry Porten, Paul Henckels, Gustav Diesel, Ibolya Szekely, Ernest Stahl-Nachbaur, Elizabeth Pinajeff, Inge Landgut, Hilde Maroff and Hugo Werner-Hohle, directed by George Jacoby.

In "Mother Love," a German silent film with subtitles in German and English, the notable sincerity of the acting and the foreign atmosphere especially enlist one's attention.

The picture is directed by George Jacoby, and Henry Porten, who played the dual role in "Greta and Liesel," impersonates Maria Immerman.

Maria is a farmer's wife, whose great sorrow is that she is not blessed with a child. While she is in the hospital recovering from an accident, her husband, Hans, has an affair with Hedwig, the daughter of old friends. The girl gives birth to a child, and Maria eventually agrees to divorce her husband. She goes to Berlin where she secures employment as a nurse to a child called Maedi Vogt. Maedi sees little of her mother, who carries on a flirtation during the absence of her husband, and consequently Maria comes to take the mother's place in the child's affections. A dispute arises between the two women; Maria is summarily discharged. Later, Maria kidnaps the youngster, but is shortly apprehended. The testimony, however, is so overwhelmingly in her favor that Maedi's father asks her to return to his home and care for the child.

Miss Porten's performance is excellent, and Gustav Diesel does some noteworthy acting as Hans Immerman. Ibolya Szekely figures as the temptress.

The picture has a quality both sensitive and convincing that will commend it to film audiences.

"MILLIE," an R. K. O. picture with Helen Twelvetrees, Lilyan Tashman, and Robert Ames. Based on Donald H. Clarke's novel of the same name.

Here is the drama that is thrilling Broadway. Helen Twelvetrees creates a marvellous Millie, the innocent girl, who after the disillusion of first love, and an unfortunate marriage with an unfaithful man. finally leaves her husband and throws herself into the hectic night life of the city. From then on she becomes more and more enmeshed in the maelstrom existence until she shoots her old admirer to save her daughter's honour which he is threatening. Then comes the suspense of her court trial. All in all this is a highly interesting society drama, not to be missed.

* * * *

France's contribution to new films consists of "Le Collier de la Reine," a talking picture based on the Dumas novel, "The Queen's Necklace." This story of royal intrigue centres around Marie Antoinette. Marcelle Favrel-Chantel and Diana Karenne are featured, and the cast includes several members of the Comedie-Francaise, Jean Weber and Georges Lannes.

Winnipeg Has Lowest Type of Movies

(Continued from Page 10)

Judge F. A. E. Hamilton, of the juvenile court, Winnipeg, said: "I often question delinquent boys and cannot say that I have been able to trace juvenile delinquency directly to movies or talkies. The main cause of juvenile delinquency is, I should say, the fact that they should be at home.

"They may have seen in pictures some of the "wild stuff" they afterwards attempted to "pull" themselves but it is not discernable. I think, however, that billboards should be more rigorously censored. Movie houses have a habit of showing lurid posters prepared by Hollywood promotion departments which may have been deleted from the film by the censors. Something might well be done to correct this."

REV. MSGR. JUBENVILLE agreed entirely with the principle of designating films as "General" and "Special" to indicate their suitability for children to witness. He said he was in favor of "a very severe censorship" being applied before the movies were passed on to the public.

The Manitoba Censor Board consists of three members: T. A. D. Bevington, Mrs. Valance Patriarche and Mrs. G. L. Lennox. By an arrangement with the government of Saskatchewan, the Saskatchewan censor, J. L. Gordon, is permitted to review the films simultaneously with the Manitoba Board, making his decisions independently. There have been several cases in which he has rejected films passed by the Manitoba censors.

IN CASE a film is rejected by the censors, the film exchange may appeal the decision, when the picture is again shown before a board consisting of five members selected from six local welfare organizations. During the whole of 1930 there was no case in which the appeal board reversed the decision of the censor board.

The Perkins Electric Company, Limited, announce the opening of a branch office in St. John, N.B. A. C. Sprague, formerly representing Electrics Limited, in the Maritime Provinces, is in charge of the new Perkins Electric, St. John branch.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Greta Garbo in "Inspiration," a Metro-Goldwyn-Mayer production. Miss Garbo is the very well-known Yvonne, toast of all Paris. She meets and falls in love with Andre, Robert Montgomery, a very unsophisticated student. They are separated when he discovers that she has been a "kept woman," but they are reconciled, and again separated through the meddling of a jealous rival. Robert Montgomery becomes engaged, but once more finding Garbo he returns to her, and finding her in poverty gives her money. As his wedding is drawing near he goes to tell her that he will not be able to see her again. Finding Yvonne in the company of one of her ex-lovers, who went to prison on account of her, he offers to give up everything for her. She lets him believe that this is alright, but when Andre is asleep, Greta Garbo goes away, leaving a note saying that she did not wish to ruin his life. She goes to Paris to marry the ex-convict. It is an excellent picture. It is directed by Clarence Brown.

UPTOWN—Manager Tom Daley — Bert Wheeler and Robert Woolsey in "Hook, Line and Sinker." It is the usual Wheeler and Woolsey comedy, full of wise-cracks, and having plenty of good laughs, and comical situations. In this picture they become hotel managers, to oblige the heroine, Dorothy Lee. There is a great deal of gun-play when two rival gangs decide to rob the safe of the hotel. Unwittingly, the managers touch a machine gun lever, and the gangsters thinking that it is being manipulated by experts are captured. It is an R.K.O. picture, directed by Edward Cline.

TIVOLI—Manager Jimmy Lynch—A First National production, "Little Caesar," with Edward G. Robinson playing the part of Little Caesar, and Douglas Fairbanks the young friend of Little Caesar, who wants to go straight, when he falls in love with Olga Strassof, Glenda Farrell. Little Caesar is the chief of a gang, who are in the bootlegging racket. He goes out to kill his friend, because he is going to quit the gang. E. G. Robinson plays the part with great aptitude, and he is the kind of gangster that one reads about, and not the baby faced hero of most of the gang pictures, he is tough, crude and essentially cruel. It is a gripping story that holds your interest throughout. It is directed by Mervyn Leroy, who has made a very good picture of this gangland story.

IMPERIAL—Manager H. V. Knevels — Charles Farrell and Elissa Landi in "Body and Soul." It is a war picture, but does not deal very much with the war, but with two or three people who are involved in this great upheaval. Charles Farrell is an aviator, who has set out to find his friend's sweetheart. All he knows of the girl is that her name is Pom-Pom, he is successful in finding her, and they fall in love with each other. She is suspected of being a spy as it is found out that she is travelling under a false name. But she clears herself by proving her identity as the wife of Charles Farrell's friend. Elissa Landi plays her part superbly, and makes this picture much better than most of the mediocre war stories. Charles Farrell is cast excellently opposite Miss Landi, as his utter unsophistication is a perfect contrast against the ultra sophistication of Miss Landi. It is a Fox picture, directed by Alfred Santell.

SHEA'S—Manager Jerry Shea — Dorothy Mackaill in a Fox picture, "Once a Sinner." Dorothy Mackaill is cast in the role of a girl who gives up a great many admirers to marry a poor country inventor. During the course of the story an invention which has been perfected by her husband is being financed by one of her ex-admirers. It is ably directed by Guthrie McClintic.

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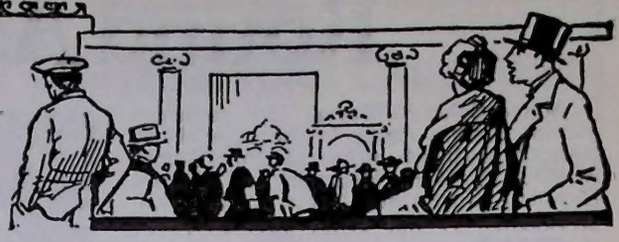

(Special to Digest from Ottawa)

Premier L. A. Taschereau of Quebec has turned a deaf ear on the request of A. J. Hirsch, president of Consolidated Theatres, Limited, Montreal, for the temporary waiving of the anti-juvenile law to permit children to see Charlie Chaplin in "City Lights" when it opens at the Princess, Montreal, April 4. For more than two years no child under 16 years of age has legally attended a performance in a moving picture theatre in the Province of Quebec. However, "City Lights" has been booked for a four weeks' run at the Princess

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Don Stapleton, proprietor of the Centre Theatre, Ottawa, is proceeding with plans for the new theatre on Rideau Street as yet unnamed. Additional property has been acquired, thus providing a site of 99 by 131 feet, with an entrance of 22 feet. Daniel Creighton is the architect.

(Special to Digest from Winnipeg)

Agitations by the church and by the public of South Africa against the showing of films calculated to injure the public morals and the recent prosecutions against certain movie proprietors for displaying doubtful posters add interest to a bill to be introduced in the South African Parliament shortly by Dr. D. F. Malan, Minister of the Interior.

The bill covers a wide field, the "prohibitions" suggested numbering about 20. The bill proposes a new national board of censors that would not approve any film, in its opinion, prejudicial to the safety of the state, calculated to disturb peace or good order, or is offensive to decency.

Then "in particular" the board would be given additional prohibitory grounds for rejecting a film which depicts:

Improper impersonation of the king.

Scenes holding up to ridicule or contempt any member of the king's military or naval forces.

Irreverent treatment of death.

Nude human figures.

Excessively passionate love scenes.

Or scenes: Purporting to illustrate "night life."

Containing reference to controversial or international politics.

Representing antagonistic relations of capital or labor.

Tending to disparage public characters.

Tending to create public harm.

Vampire women, the drug habit, white slave traffic.

Calculated to give offence to the religious convictions or feelings of any section of the public.

Likely to bring any section of the public into ridicule or contempt.

Juvenile crime, and in the case of older persons, scenes of the technique of crime and of excessive criminality.

Excessive and brutal fighting.

Excessive rough handling or ill-treatment.

Pugilistic encounters between Europeans and non-Europeans.

Excessive rough handling and ill-treatment of women and children.

The minister further proposes to arm himself with powers to prohibit, either by writing or telegraph, the performance of any entertainment that would fall under the proposed law.

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Round About the Studios

Metro-Goldwyn-Mayer has acquired motion picture rights in the unpublished and unproduced play, "Night Court," written by Mark Hellinger and Charles Beahan. No further details of the screen production of this script have yet been announced.

Announcement was made yesterday of the selection by Warner Bros. of the story which will serve to introduce Constance Bennett as one of its stars. It is entitled "Virtue's Clothes" and is an adaptation of Harriet Henry's best seller, "Jackdaws Strut." Charles Kenyon has made the adaptation of the novel and the direction has been assigned to Archie Mayo. Warner Bros. propose to surround Miss Bennett with a strong and notable cast.

Claude Allister, well known character actor who recently appeared in such productions as "Reaching for the Moon," "Murder Will Out" and "Czar of Broadway," essays an important role in the RKO Pathe comedy, "Rough House Rhythm," directed by Harry Sweet.

"Hush Money" will be the title of Thomas Meighan's third picture for Fox Film Corporation. He will have blonde Joan Bennett as his leading lady in the film. It will be made when Meighan finishes "Young Sinners" and "Misbehaving."

Lloyd Hamilton completes his series of Educational-Lloyd Hamilton Comedies, with "Ex-Plumber," the latest two-reeler starring the popular comedian. Supporting Hamilton in "Ex-Plumber," are Amber Norman, Mitchell Lewis, Addie McPhail and Stanley Blystone. The comedy was directed by William Goodrich.

Elmer Rice, playwright and novelist, left for Hollywood March 19th, to assist in the filming of "Street Scene," his Pulitzer Prize play, which will be brought to the screen by Samuel Goldwyn for United Artists release. King Vidor will direct.

The cast for the play is now being selected by Mr. Goldwyn, but no announcements have yet been made as to its identity.

Marjorie Rambeau, Monroe Owsley, Charley Knox Robinson, Armand Kaliz and Zelda Sears have been selected as members of the supporting cast of "Girls Together," Joan Crawford's new starring film which will go into production as soon as the star completes work in "The Torch Song." Nick Grinde will direct "Girls Together" from the College Humor serial by Mildred Cram.

The historic criminal courtroom in San Francisco, where Roscoe Arbuckle once was tried, serves as a model for the grim setting of one of the dramatic sequences in "A Free Soul," Norma Shearer's new Metro-Goldwyn-Mayer starring vehicle directed by Clarence Brown. Department Number Six in the San Francisco courthouse as reproduced for the set.

Leo McCarey, who directed "Obey That Impulse!" Gloria Swanson's latest picture for United Artists, has been signed by Howard Hughes to handle the megaphone on "Queer People," the sensational story of Hollywood by Carroll and Garrett Graham. The Graham brothers, in collaboration with McCarey, will write a screen treatment of their much-discussed novel.

Edwina Booth, lovely Metro-Goldwyn-Mayer featured player, noted for her good work in "Trader Horn," now playing the Royal Alexandra, Toronto.

Tod Browning, who has just finished "Iron Man" at Universal City, is sailing on the Bremen, April 9th, for a vacation in Europe. Inasmuch as he is prominently mentioned as director of "The Murders in the Rue Morgue," which Carl Laemmle, Jr., has just decided to produce, he may take the opportunity of giving Paris more than a once-over inspection.

As soon as he completed a featured role in the RKO Pathe two-reeler, "Frozen Face," Jimmy Finlayson, popular character comedian, was re-signed for an important part in "Not So Loud," an RKO Pathe fun-film directed by Harry Sweet.

Charming portrait study of Anita Page, beautiful Metro-Goldwyn-Mayer featured player.

A novelty musical number, set in a rural town, and entiled "Nine O'Clock Folks," is the latest short subject to be completed at Warner's Brooklyn Vitaphone studios. A cast of prominent Broadway players include Roy Fant, The Arron Sisters, The Mound City Blue Blowers Band, and Bert Fay, eccentric dancer, late of "The Gang's All Here." Roy Mack directed from a script by Herman Ruby.

Julius Molnar, Jr., has been engaged for a part in "Over The Hill," Fox Film production.

Derek Fairman, Universal's newest Broadway recruit, resigned from the cast of "In the Best of Families" on Saturday, is now enroute to Universal City.

The cast for "The Passionate Sonata," the picture in which Dolores Costello is to make her return to the screen, is rapidly being completed at the Warner studio in Hollywood. The latest addition to it is Polly Walkers, the youthful vaudeville player. Warren William, selected to play opposite Miss Costello in the Wilson Collison story, left Friday by airplane for Hollywood, where the picture was to go into rehearsal on his arrival. H. B. Warner, Reginald Owen and Joe Donahue are among those who will be seen in Miss Costello's support.

Kathlyn Williams, character actress, and Martha Lee Sparks and Kendall McComas, child players, have been signed by Fox Films for "Daddy Long Legs," the Janet Gaynor-Warner Baxter picture. Alfred Santell is directing this talkie adaptation of Jean Webster's novel and play.

Announcement from the RKO Pathe west coast studios is to the effect that Paul L. Stein, who has directed three Constance Bennett pictures, again will be in charge when the blonde star makes "The Common Law" based on the novel by Robert W. Chambers. Miss Bennett has just finished "Born to Love," which will be shown in New York in the near future. Stein directed this and previously "Sin Takes A Holiday" and "This Thing Called Love."

Laura La Plante returns to the comedy field in Columbia's "Meet the Wife," from the famous stage comedy by Lynn Starling. The farce is being produced by Christie, on the same lot on which Miss La Plante made her screen debut about seven years ago. She has since appeared in numerous serious roles, but the best work of her career was in the comedy vein.

Marion Davies, Metro-Goldwyn-Mayer star, started work in "Five and Ten," which happens to be the seventh picture in which she has been directed by Robert Z. Leonard. This is a picturization of Fannie Hurst's popular novel of the same name, and the story was adapted to the screen by Edith Fitzgerald. The supporting cast of "Five and Ten" includes Richard Bennett, Leslie Howard, Irene Rich, Kent Douglass, Halliwell Hobbes and Lucy Beaumont.

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